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**DITSON EDITION**

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**SITT**

**STUDIES FOR THE  
VIOLIN**

**Op. 32 Book III**

**(GRUENBERG)**



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DITSON EDITION

8050A.1286

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Hans Sitt

STUDIES FOR THE  
VIOLIN

Op. 32, Book III

Twenty Studies in Shifting (Changing of Positions)

EDITED BY  
EUGENE GRUENBERG

Boston : OLIVER DITSON COMPANY

New York: CHAS. H. DITSON & CO Chicago: LYON & HEALY

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*Anonymous*  
*Mar. 12, 1938*

# STUDIES FOR THE VIOLIN

BY

HANS SITT

Op. 32

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## REVISED EDITION

WITH FINGERING, BOWING VARIANTS, AND  
EXPLANATORY REMARKS

BY

EUGENE GRUENBERG

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- Book I. Twenty Studies in the First Position.  
Book II. Twenty Studies in the Second, Third, Fourth  
and Fifth Positions.  
Book III. Twenty Studies in Shifting (Changing of  
Positions).

REPRODUCED BY THE  
AMERICAN MUSICAL PUBLISHING CO.  
NEW YORK, N. Y.  
1938

## EDITOR'S PREFACE

The Studies for the Violin, Op. 32, by Hans Sitt occupy a conspicuous place among the excellent works of the present day. As with the majority of violin exercises, they are principally devoted, according to the author's statement, to the development of the left hand. In preparing this new and revised edition the editor has therefore sought to offer the student an exhibition of all desirable varieties of bowing.

It is evident that these exercises, although originally planned for beginners, will also be of great value to the advanced player, giving him a welcome chance of practicing even the most difficult varieties of bowing under as agreeable and comfortable conditions as may be.

In the last four exercises of the first book the dashes,

indicating which fingers are to be kept down, have been intentionally omitted, in order to allow the pupil to prove on the spot how well the disciplining of the fingers has succeeded in making him observe one of the most important, and also most neglected, rules of violin playing.

Naturally the variants of bowing will have to be selected in every case according to the particular grade and ability of the pupil.

*Eugene Gruenberg*  
Boston, February 1, 1905.

## EXPLANATION OF SIGNS AND HINTS IN REGARD TO BOWING

--- The short dash, applied to single notes, calls for a *sustained stroke* with little bow.

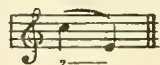
— Several dashes, connected by a slur, indicate a *sustained staccato*.

... Dots, indicating a short and dry tone character, are used in connection with the following strokes: *Hammered*, *artificial spiccato*, *natural spiccato*, *hammered spiccato*, and when connected by means of a tie or slur, also the following: *Staccato*, *ricochet*, *French (flying) staccato*, *tremolo*, and *arpeggio*. Dots, connected with a slur, mean, as a rule, *staccato*, unless otherwise indicated.

--- The combination of dash and dot means simply a *sustained stroke*, *slightly abbreviated*, before the next note is begun. This is accomplished by a quicker stroke and by an instantaneous halting of the bow after each note, without lifting it from the string.

— When connected by a slur, the dotted dashes mean a sort of *sustained staccato*, viz., a little drier in character than that mentioned above.

— To retain a finger (hold it down), after it has been used, e.g.:—



— To place a finger simultaneously on two strings, e.g.:—



W B Whole bow.

U B Upper bow.

L B Lower bow.

M B Middle bow.

Pt. At the point.

Fr. At the frog.

### THE STROKES AND THEIR CHARACTERISTICS

*Sustained*. Of a singing, mellow, carrying tone character.

*Hammered*. Short, dry, explosive, heavy tone character.

*Artificial spiccato*. Short, elastic, light-weight tone character.

*Natural spiccato*. The same, still lighter tone character.

*Legato*. Of a sustained tone character.

*Semi staccato*. Half-legato.

*Staccato*. Brilliant, fascinating tone character.

*Hammered spiccato*. Violent, powerful, clumsy tone character.

*Ricochet*.

*French staccato*.

*Tremolo*.

*Arpeggio*.

} Joyous, reckless, and graceful tone character.

There are only three kinds of fundamental strokes: The sustained (or singing), the hammered, and the springing stroke (*spiccato*). All the other strokes are either modified or combined derivations.



# PRACTICAL HINTS

BY THE EDITOR

This book is devoted to the introduction of two new elements, *shifting* and *sliding*. It did not appear, therefore, advisable to increase difficulties by a display of many bowing variants, but to select only a few of the simplest character.

Only the student who is well acquainted with the first five positions, as exhibited in Book II, will be able to solve successfully the two problems mentioned above.

A brief explanation of the terms *position* and *shifting*, as well as a few leading hints in regard to the hand's attitude in the different positions, having been given in the second book, it remains now to throw some light upon the two tasks confronting the student in this volume.

In shifting, the hand must be moved *as a whole*, and without bending the wrist, together with the forearm, from the elbow joint.

A very important and characteristic feature of the shifting is the *sliding* of the finger tips. The action of shifting is not necessarily, although often, connected with the action of sliding. The latter, however, is to be treated differently in different cases, depending on the question whether it is to be merely a *means of shifting*, or an intended *effect*.

In the first case, the finger tip entirely avoiding any hard pressing during the action of sliding, the result appears to be more a sort of skipping than of sliding; for the latter becomes almost imperceptible to the ear, owing to the hand's sudden shifting and the finger's light-weight action.

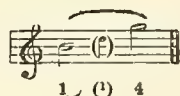
It is quite different in a case where a so-called *sliding effect* is demanded. Then the process of sliding requires a more or less increased pressing power of the finger tips—more in passages of a passionate nature, less in others. It is easy to understand that the shifting process of the hand will be considerably slower in a sliding effect than in a mere change of position, which, as hinted before, is executed by a very sudden, skiplike motion.

The sign indicating a sliding effect is a line, either straight or curved, applied to a figure corresponding with the finger to be employed.

It is customary to place this line before as well as after, and also above or below the figure indicating the sliding finger.

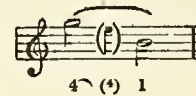
There are three kinds of sliding effects in use:—

(1) The finger, applied to the first note, is sliding, after which some other finger, somewhat hitting the string, will occupy the place of the second note, *e.g.*:—

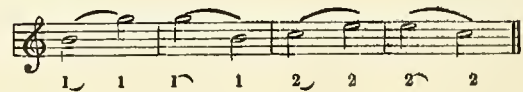


The first finger must slide until the position of the next note (G) is reached,—viz., it will slide up to the tone D. This, however, must not be heard, as in that very moment the fourth finger has to fall down by stopping the required note.

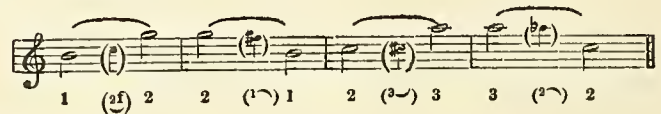
In going down from a high note to a lower the sliding must again be done with the finger applied to the first note; but after reaching the desired position, it must also produce a sort of picking the string, and, in fact, of the concluding note, *e.g.*:—



(2) Both notes being played with one finger, the same finger will, of course, produce the sliding, *e.g.*:—

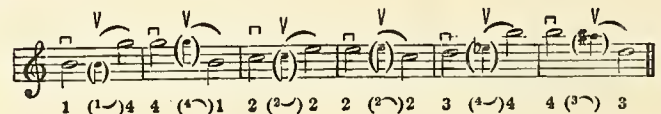


(3) The sliding is done by the finger devoted to the concluding note, *e.g.*:—



Making audible the note at which the sliding finger begins its action must be avoided.

When the two notes, connected by a *portamento* (viz., sliding effect), are not slurred, the second stroke must include the portamento, *e.g.*:—



The difficulty here arises from the fact that the second stroke must really begin with the sliding, without making audible the little grace notes which are printed above. In the first attempts, however, it will be well to play the grace notes distinctly.

As a general rule it is advisable not to press too hard with the sliding fingers, and to hold the same considerably less vertical than usual, in order to bring the lower, fleshier part of the finger tip in touch with the string.

EUGENE GRUENBERG.

Boston, February 1, 1905.



# Studies for the Violin

## BOOK III

### STUDIES IN CHANGING POSITIONS

3

Edited by EUGENE GRUENBERG

1st & 2d POSITIONS

HANS SITT, Op. 32, Book III

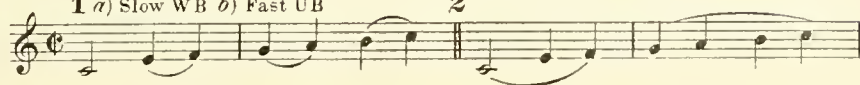
Roman figures I. II. III. IV. V.  
indicating the Positions

Half meas. sl.

1 a) Slow WB b) Fast UB

Whole meas. sl. WB

2



Andante

41

WB UB Pt MB UB Pt

II 1 II 2 I 0 2

II 1 I 1 4

II 1 I 0 1

II 2 I 0 4

I 0 3 4 4 0 4

II 1 I 2 3 I 2

II 2 I 3 2

II 1 I 1 2 II 2 I 2 1

## 1<sup>st</sup> & 2<sup>d</sup> POSITIONS

1 Stroke to a beat      Half meas. sl.      Whole meas. sl.

1      2 a) Slow WB      b) Fast UB      3

UB

## Allegretto

Allegretto

42

UB Pt MB



Every note detached

Last 2 Eighths detached

Whole meas.sl.

Moderato

43 Moderato

WB

UB MB UB Pt





Stroke to each beat      Half meas. sl.      Whole meas. sl.

1      2      3

Pt      UB      WB

Moderato

45 *mf* UB

## 1st &amp; 3d POSITIONS

Detached      Half meas. sl.      Whole meas. sl.

1      2      3

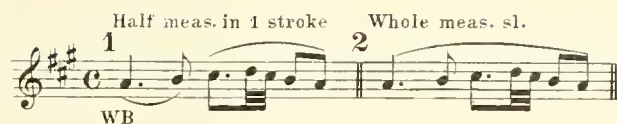
Pt      UB      WB

**Moderato**

46 Near Pt 0 0

The musical score is written for a single melodic line in G major. It begins with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Moderato'. The first three measures are marked with 'Detached', 'Half meas. sl.', and 'Whole meas. sl.' respectively, with fingerings 1, 2, and 3. Below these measures are the labels 'Pt', 'UB', and 'WB'. The piece then continues with a series of eighth and sixteenth note patterns, often beamed together. Fingerings are indicated by Roman numerals (I, II, III) and Arabic numerals (0, 1, 2, 4). The score concludes with a final cadence on the 10th staff, marked with a double bar line and a final note on G4.





## Andante cantabile

47 WB *dolce*

III 2

II 1

I 3

cresc.

I 2

II 1

III 1

I 2

II 1

III 1

f

p dolce

## 1st, 2d &amp; 3d POSITIONS

## Allegro moderato



This page contains ten staves of musical notation for guitar. The notation is written in treble clef with a key signature of one sharp (F#). The music features various fingerings (I, II, III, IV, V) and articulations (accents, slurs). The staves are connected by a large bracket on the right side.

Staff 1: I 1 III V

Staff 2: I II III I 2

Staff 3: II I II III 1

Staff 4: I II III I 1

Staff 5: II III 1

Staff 6: I 2

Staff 7: II 1

Staff 8: I II III 1 2

Staff 9: II 1

Staff 10: I III I 2

Detached 1 2 3 Last 2 detached

Pt Pt or UB WB Pt WB Fr

Moderato WB or UB

49



June 5, 1911

Allegretto

50  $\frac{3}{4}$  Much B *p* III WB WB V

III I III I V

III I 2 III I V

III I 2 III I

III I

III I

III I Fine

*dolce* III Pt III I 3 I

III Pt 3 I III I 2 I

III I 2 I III I 3 I

III I 4 I III

III I 3 I III *p* D.C. al Fine

## 1st, 2d, 3d &amp; 4th POSITIONS

1 Last 2 Eighths detached  
WB Pt WB WB Pt WB  
2 Whole meas. sl.  
WB

51 Moderato  
Much B except in single notes

WB UB MB UB MB  
simile UB Pt



Detached 1 Pt 2 slurred 2 Pt 3 Half meas.sl. UB 4 Whole meas.sl. WB

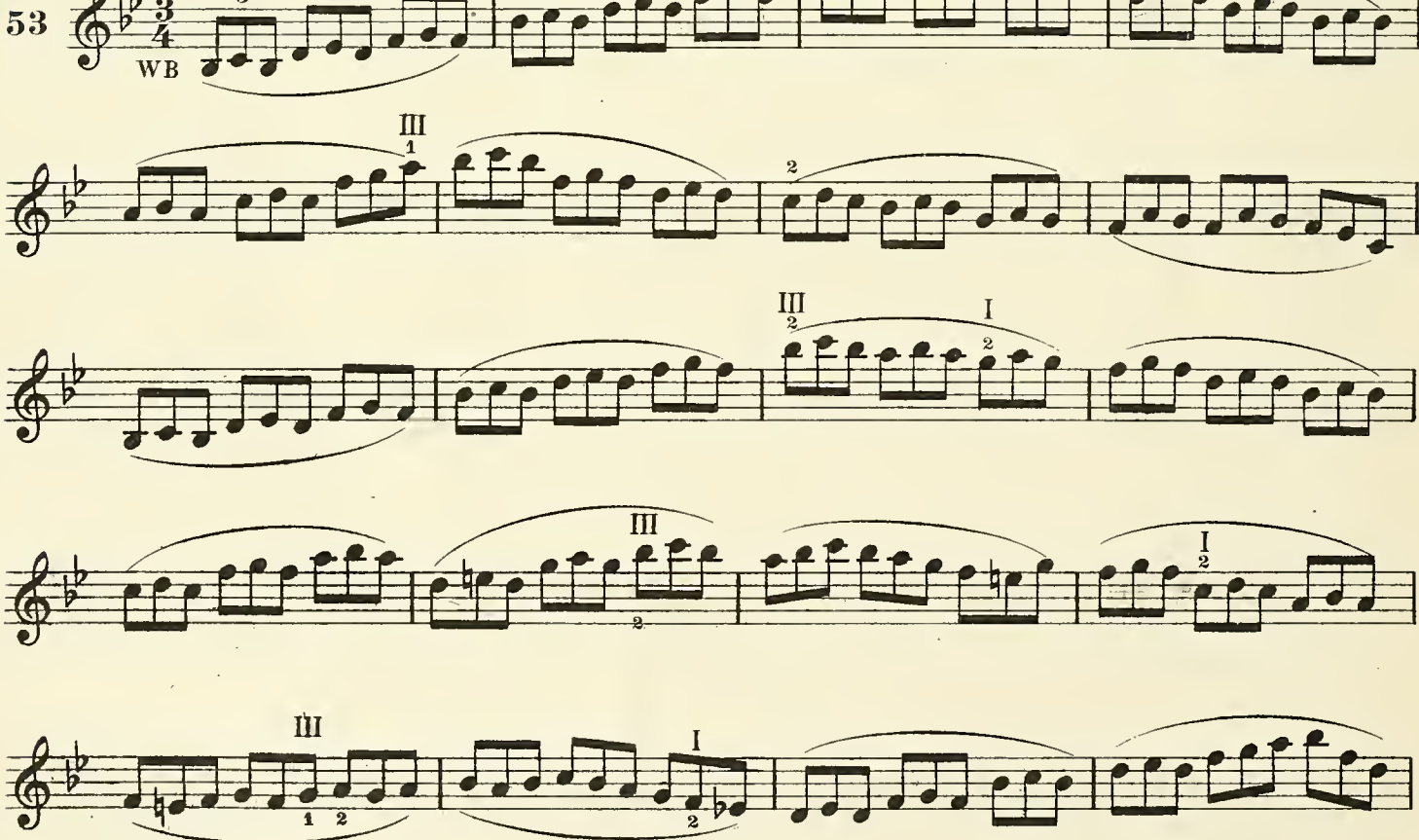
Allegro 52 WB



*me 2b, 21*  
Bowing the same as No 49

1st, 2d, 3d & 4th POSITIONS

Moderato





III  
 I  
 IV  
 I  
 III  
 I  
 III  
 I  
 IV  
 II  
 III  
 I  
 IV  
 II  
 III  
 I

1 4 0  
 1 3 1  
 1 4 0  
 1 4 2 4 0  
 1 2  
 1 2 4 0  
 1 2 1 2  
 1 2 1 2  
 1 2 1 2  
 1 1 1 1 2





Molto moderato

55

WB

The musical score is written for guitar in G major (one sharp) and common time (C). It consists of ten staves of music. The first staff is marked with the number 55 and the letters WB. The music features a variety of techniques including scales, arpeggios, and chords, with many notes marked with fingerings (0-4). The tempo is marked 'Molto moderato'. The score is divided into two main sections by a double bar line on the fourth staff. The first section contains staves 1-4, and the second section contains staves 5-10. The second section includes some chromatic passages and more complex fingering patterns. The score ends with a final chord on the tenth staff.

Five staves of musical notation for guitar, featuring various fretting techniques and fingerings. The notation includes numerous slurs, ties, and specific fingering numbers (1-4) above the notes. The key signature is one sharp (F#).

### 1st, 2d, 3d, 4th & 5th POSITIONS

*Allegretto*  
Much B *dolce*

56

Three staves of musical notation for guitar, showing positions III, V, III, II, and I. The notation includes slurs, ties, and specific fingering numbers (1-4) above the notes. The key signature is one flat (Bb). The first staff is marked with a double bar line and a repeat sign. The second staff is marked with a double bar line and a repeat sign. The third staff is marked with a double bar line and a repeat sign.

*f*



This page contains ten staves of musical notation for a guitar piece. The key signature is G major (one sharp, F#). The notation includes various fingerings (I-IV) and fret numbers (0-4). The music is written in a single melodic line.

The first staff begins with a treble clef and a key signature of one sharp (F#). The first measure has a fingering of III 1. The second measure has a fingering of V 1. The third measure has a fingering of III 2. The fourth measure has a fingering of I 2. The fifth measure has a fingering of I 2. The sixth measure has a fingering of I 2.

The second staff begins with a treble clef and a key signature of one sharp (F#). The first measure has a fingering of III 0. The second measure has a fingering of I 3. The third measure has a fingering of III 1. The fourth measure has a fingering of V 1. The fifth measure has a fingering of III 2. The sixth measure has a fingering of I 2.

The third staff begins with a treble clef and a key signature of one sharp (F#). The first measure has a fingering of IV 1. The second measure has a fingering of II 2. The third measure has a fingering of III 1. The fourth measure has a fingering of I 2. The fifth measure has a fingering of I 2. The sixth measure has a fingering of I 2.

The fourth staff begins with a treble clef and a key signature of one sharp (F#). The first measure has a fingering of III 1. The second measure has a fingering of V 1. The third measure has a fingering of III 2. The fourth measure has a fingering of I 0. The fifth measure has a fingering of I 4. The sixth measure has a fingering of I 4.

The fifth staff begins with a treble clef and a key signature of one sharp (F#). The first measure has a fingering of III 2. The second measure has a fingering of I 3. The third measure has a fingering of III 2. The fourth measure has a fingering of I 3. The fifth measure has a fingering of I 3. The sixth measure has a fingering of I 3.

The sixth staff begins with a treble clef and a key signature of one sharp (F#). The first measure has a fingering of I 2. The second measure has a fingering of III 1. The third measure has a fingering of V 1. The fourth measure has a fingering of III 1. The fifth measure has a fingering of I 1. The sixth measure has a fingering of I 2.

The seventh staff begins with a treble clef and a key signature of one sharp (F#). The first measure has a fingering of III 2. The second measure has a fingering of I 2. The third measure has a fingering of III 4. The fourth measure has a fingering of V 1. The fifth measure has a fingering of I 1. The sixth measure has a fingering of I 1.

The eighth staff begins with a treble clef and a key signature of one sharp (F#). The first measure has a fingering of I 3. The second measure has a fingering of III 0. The third measure has a fingering of I 4. The fourth measure has a fingering of III 1. The fifth measure has a fingering of V 1. The sixth measure has a fingering of I 3.

The ninth staff begins with a treble clef and a key signature of one sharp (F#). The first measure has a fingering of I 4. The second measure has a fingering of II 1. The third measure has a fingering of III 3. The fourth measure has a fingering of V 1. The fifth measure has a fingering of I 2. The sixth measure has a fingering of V 2.



Bowing analogous to N° 52

Allegro moderato

57

III 1

V 1

III 1

I 2

III 1

V 1

III 1

I 2

V 1

III 2

I 2

III 1

V 1

III 3

I 4

III 1

I 1

III 1

I 0

III 1

V 1

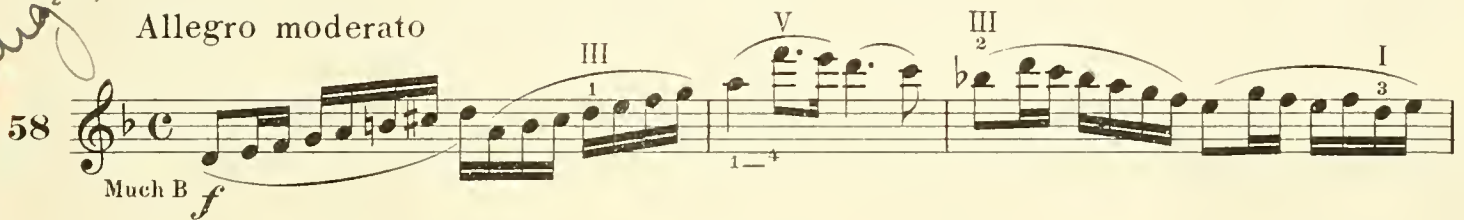
III 1

I 2



## 1st, 3d &amp; 5th POSITIONS

Allegro moderato





This page contains 12 staves of musical notation for guitar. The notation is written in a single system and includes various fret numbers (I, II, III, IV, V) and fingerings (1, 2, 3, 4). The key signature has one flat (B-flat). The music is written in a style that suggests a specific guitar technique, possibly a fingerstyle or a specific scale run. The notation includes slurs, ties, and various accidentals (sharps, flats, naturals). The staves are numbered 1 through 12, corresponding to the fret numbers. The notation is written in a style that suggests a specific guitar technique, possibly a fingerstyle or a specific scale run. The notation includes slurs, ties, and various accidentals (sharps, flats, naturals). The staves are numbered 1 through 12, corresponding to the fret numbers.



*Angelo*

1 Detached Pt  
2 2 slurred, 2 detached Pt  
3 Four slurred UB  
4 Last 2 detached WB Pt WB Fr

## Allegro moderato

59 WB

III I  
2

III I  
1 2

III I  
1 2

III I  
1 2

I II  
2 1

I I  
2 1

III I  
1 2

V III  
1 2

III IV  
1 1

III IV V  
2 1 1

III III  
2 2

This page contains ten staves of musical notation for a guitar piece. The key signature is B-flat major (two flats). The notation includes various fingerings (I, II, III, IV, V) and techniques (trills, slurs) across the staves. The music is written in a single melodic line, likely for the guitar's first string.

Staff 1: I 2

Staff 2: III 1 #, I 2, III 1 #

Staff 3: I 2, III 1 b, I 2, 0

Staff 4: III 1, I 2, III 1

Staff 5: I 2, III 1

Staff 6: I 2, III 1

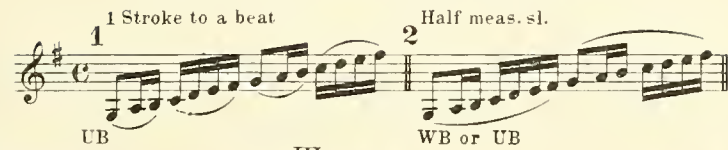
Staff 7: III 1 b, I 2, III 1

Staff 8: IV 1, V 1, III 2

Staff 9: I 2

Staff 10: III 2, I 2, III 2, IV 1, *restez*, V, I





Allegro moderato

60

Pt

*mf*

III 1 2 4 II 2

III 1 2 IV 1 2 III 2

I 1 0 2

V 2 I 0 0 III 2 V 2

I 0 2 4 III 1 2 I 1

III 2 V 2 III 3 I 2 V III

I 2 0 0 0 0 0 III 1 0

III V 1 4 IV 2

I 2 III 1 V 1

This page contains ten staves of musical notation for guitar, written in G major (one sharp). The notation includes various fingerings (I-V), fret numbers (0-4), and dynamic markings like 'sf'.

- Staff 1:** Starts with a treble clef and a key signature of one sharp. It features a series of eighth and sixteenth notes with fingerings I, II, and I.
- Staff 2:** Continues the melodic line with fingerings II, I, and I.
- Staff 3:** Includes a measure with a whole rest and a measure with a half note, followed by a measure with a whole note. It features fingerings III, II, and III.
- Staff 4:** Continues the melodic line with fingerings I, I, and II.
- Staff 5:** Includes a measure with a whole rest and a measure with a half note, followed by a measure with a whole note. It features fingerings I, II, and III.
- Staff 6:** Continues the melodic line with fingerings IV, III, and I.
- Staff 7:** Includes a measure with a whole rest and a measure with a half note, followed by a measure with a whole note. It features fingerings III, V, and II.
- Staff 8:** Continues the melodic line with fingerings I, II, and I.
- Staff 9:** Includes a measure with a whole rest and a measure with a half note, followed by a measure with a whole note. It features fingerings I, I, and I.
- Staff 10:** Continues the melodic line with fingerings III, I, and I. It ends with a measure with a whole rest and a measure with a half note, followed by a measure with a whole note.











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